

**THE UK'S MOST DIVERSE PRINT MAGAZINE
FOR UNDERGROUND MUSIC CULTURE!**

DECOMPRESSION

underground music magazine

**POSITIVE UNCENSORED
ALT MUSIC JOURNALISM!**

SAMPLE ISSUE #1

PREVIOUSLY FEATURING

Anaal Nathrakh, The Locust, Godflesh,
Ulver, Hanzel And Gretel, Lenny Dee,
Bong Ra, The Browning, The Algorithm,
Dj Producer, Ultraviolence, Random Hand,
Doom, William Bennett, Velvet Acid Christ,
Drumcorps, Angelspit, Jayce Lewis, Subsource
Baby Godzilla, Teknoist, Zatokreb + loads more



WWW.DECOMPRESSION-MAGAZINE.COM

BACKSTAGE

FESTIVAL GUIDE

compiled by Todd Robinson

So, as we march headlong into 2014

we look forward to this year's festival announcements, as line-ups are slowly being revealed we sort the wheat from the chaff and pick out seven essential events that tickle our fancy, from the lesser known underground events to the already established stalwarts, this year is proving to be an exciting one for extreme and experimental music. So without further ado here are the festivals that made it onto our shortlist:

18th - 20th April **RESISTANZ** @ Corporation, Sheffield, UK

Resistanz returns with round four of what is now arguably the biggest UK festival for the Industrial/EBM scene – held at legendary venue The Corporation - this year they are bringing in the likes of APOPTYGMA BERZERK, MODULATE, ORGAN DONORS, ISZOLOSCOPE, SEABOUND and THIS MORN' OMNIA amongst others to deliver another Goth fuelled rave of epic proportions.

www.corporation.org.uk/resistanzfestival

30th - 31st May **SUPERSONIC** @ Custard Factory, Birmingham, UK

The underground festival now synonymous with adventurous and experimental music returns with a scaled down version of fest, spread out over two days and limited to only 400 weekend tickets. This 'limited edition' event will most certainly sell out given the healthy line up so far which includes the likes of SWANS, MATMOS, AGATHE MAX, BASIC HOUSE, WOLF EYES and SLEAFORD MODS. Add to that a plethora of exhibitions, stalls and talks and the result is one mind-bending weekend.

www.supersonicfestival.com

2nd - 4th May **'KIN HELL FEST** @ Vox/Eiger, Leeds, UK

Back again for their third weekend festival, the playfully titled 'Kin Hell Fest delivers a stellar line up of crushingly heavy metal acts from bigger names to more underground bands, there's something here to satisfy any discerning extreme metal fan – highlights from the line up include NAPALM DEATH, LOCKUP, INGESTED, NECRO DEATHMORT, ANAAL NATHRAKH, BIRDFLESH, WIZARDS BEARD, ESOTERIC YOUTH, MASSACRE, WODENSTHRONE, BASEMENT TORTURE KILLINGS and a whole lot more...brutal.

www.kinhellfest.co.uk

23rd - 25th May **FAT OUT FEST** @ Islington Mill, Manchester, UK

Manchester's purveyors of experimental music FAT OUT TILL YOU PASS OUT return with an event which is set to blow people away and firmly cement their place in the UK's experimental festival calendar. The line-up speaks for itself really, where else would you be able to catch such a diverse mix of artists such as MELT BANANA, CUT HANDS, TERMINAL CHEESECAKE, GUM TAKES TOOTH, NADJA, NISENNENMODAI and NAKED (ON DRUGS) amongst others, a likely contender for Supersonics crown.

www.fatout.co.uk



(According to our team!)

CHERYL CARTER

1. Deafheaven - Sunbather (Deathwish Records)
2. Altar of Plagues - Teethed Glory and Injury (Candlelight)
3. Darkthrone - The Underground Resistance (Peaceville)
4. Year Of No Light - Tocsin (Debemur Morti Productions)
5. AFI - Burials (Republic)

JAMES HILL

1. Dj Hidden - Enclosed (Ad Noiseam)
2. My Bloody Valentine - mbv (MBV Records)
3. Ladyscraper - The Witch (Peace Off)
4. Various - And Now For Something Completely Fucked Up (legs akimbo)
5. Libido Airbag - Testosterone Zone (Rotten Roll Rex)

ANDY BLACK FOREST

1. Dracula Lewis - Use Your Illusions (Hundebliss)
2. OvO - Abisso (Supernatural Cat)
3. Sewn Leather - Asbestos Attik Inzanity 7" EP (Hundebliss)
4. Mainliner - Revelation Space (Riot Season)
5. Lightning glove - Fantasmagorie Intériéru (Red For Colour Blind)

RYAN SWAINSON

1. Atrium Carceri - The Untold (Cryo Chamber)
2. Petrol Hoers - Really Good & Sexy (Self Released)
3. The Browning - Hypernova (Earache)
4. Collisions - Believe In This EP (Self Released)
5. Spastic Burn Victim - Care Home Inferno (Him Trust)

TODD ROBINSON

1. Roly Porter - Life Cycle of a Massive Star (Subtext)
2. SHXCXCHCXSH - STRGTHS (Avian)
3. OvO - Abisso (Supernatural Cat)
4. The Haxan Cloak - Excavation (Tri Angle)
5. Death Grips - Government Plates (Third Worlds)

EMILY WEST

1. Clipping - Midcity (Self Released)
2. Wolf Eyes - No Answer: Lower Floors (De Stijl)
3. Munchi - Skulltrap Vol. 1 (Self Released)
4. El P and Killer Mike - Run the Jewels (Fools Gold)
5. Xrin Arms - Rebels Defects (Retarded Reflex)

7th - 10th August **BLOODSTOCK** @ Catton Park, Derbyshire, UK

The infamous UK metal festival hits back this year with a line-up of epic proportions which will also see the return of legendary black metal pioneers EMPEROR to UK shores after 8 years of absence. If that alone is not enough reason to book your tickets already – add to that the likes of DOWN, OBITUARY, MEGADETH, CARCASS, PRONG, HATEBREED, ROTTING CHRIST and PRIMORDIAL with a load more to be announced and you'll have one hell of a party!

www.bloodstock.uk.com

15th - 17th August **ALT-FEST** @ Broughton Estate, Kettering, UK

Newcomers Alt-Fest land with their very first 'crowd funded' festival in highly ambitious fashion, the line-up serves up some interesting and rare treats such as SATYRICON, CONCRETE LUNG, ROTTERSAND, SOMAN, ANGELSPIT and MY RUIN as well as the bigger acts such as MARILYN MANSON, FRONT 242, THE CULT and ALIEN SEX FIEND. Combine that with the cream of the UK Industrial club scene holding their own special events, stalls, burlesque and everything in between, this should hopefully become a mainstay of the UK festival circuit.

www.alt-fest.com

11th - 13th September **SUPERBYTE** @ The Zoo, Manchester, UK

Now in its third year, Manchester's SuperByte Festival celebrates all things 8bit, Chiptune and Lo-Fi – combined with Retro Gaming and various workshops, the three day festival is shaping up to be a lot of fun indeed, so if you have had enough abusing your ears with harsh noise throughout the year and fancy a change, then this could very well be for you. Artists announced so far include: GOTO80, KODEK, THER VIRUS EMPIRE, DEMOSCENE TIME MACHINE, THE C-MEN and many more to be announced.

www.superbytefestival.co.uk

**"DISSECTING THE AUDIO
CHAOS ON THE FREE CD"**

MASTERED BY Tom 'NUH' Owen

WHAT'S ALL THAT NOISE?

1. COLLISIONS

"Fire, Fire"

Riot fuelled adrenaline pumped crossover from Brighton, UK. With inspiration taken from the likes of Skindred, Enter Shikari and Pitchshifter, Collisions have a recipe for everything awesome, and we fucking love em!

www.collisionsband.com

2. CTCVN

"G"

Skatty electro noise rock madness, soulding somewhere between a lost Mike Patton project and California grindcore mentalists, The Locust! Cyber-pit carnage!

www.ctcvm.wordpress.com

3. HELLSEEKER & DOCTOR TERROR

"Fighting Monsters"

Fuck yeah! Straight in at track three with some savage kickdrum focussed terror speedcore from Atomic Annihilation Records. Read more about them on page 22

www.atomicannihilation.blogspot.com

4. OBLIVIONIZED

"Whore Dogs"

Often categorised as "Avant-grind" we just had to get these blast beat madmen on board with Decompression. Noise annoys!

www.oblivionized.com

5. PETROL BASTARD

"If You Die In Batley Do You Die In Real Life"

Oh shit, they're back again! Taken from their now deleted 3rd album "Temple Problem" Leeds techno punk jokers bring us this tale of immortality (and morality!) and something about a street-sweeper!

www.petrolbastard.bandcamp.com

6. GUM TAKES TOOTH

"Buried Fires"

Endtyme Records bring us the cyber-shaman hypnotism that is GTT. Tribal percussion, acid synth lines and meditative atmospherics. Simply put, a creative response to a desire for nature from the industrial metropolis of London! Feel the force!

www.facebook.com/gumtakes tooth

7. PETROL HOERS

"#Yolo"

Come on your fucking joking?! Blastbeat speedcore death metal created by an actual horse! This can't be right? Well, im afraid it is! What has the world come to!? You wouldn't catch this in Kerrang!

www.petrolhoers.com

8. BLACK MARE

"Blind One"

Doomy atmospherics from Sera Timms, the vocalist of Ides Of Gemini. Simple, textured and beautiful. Check her new release on Human Jigsaw Records.

www.theblackmare.com

9. H.O.O.F

"Bad Times"

At first, this could easily be dismissed as track by an old punk rock band, but no, hang tight, this upbeat postpunk foursome fuse anthemic rock choruses with catchy build ups whilst being brave enough to use glitch and electronics! Nice!

www.facebook.com/colosloth

10. Schizoid

"Night Of Chasing Dragons"

Another blistering assault of black-metal electronica from the head of DTRASH Records. Yep, he never dissapoints! Read our interview with him on page 30

www.dtrashrecords.com

11. DETERRENT MAN

"Wrong Answer"

Ahh theres nothing like the sound of battering distorted kick drums at 250+ BPM is there. Another display of Italian terror signed to Atomic Annihilation. Bring the noise!

www.facebook.com/pages/deterrent-man

12. JENSEN

"The Corrupter" (Digicore Remix)

Remember Digicore from our last issues? Here they are remixing the debut single from Armalyte Industries latest signing. Look out for Jensen on tour very soon!

www.wearejensen.com

www.digicoremusic.com

13. DETHCENTRIK

"Rip My Heart Out"

(J.Whitman Remix)

Remicent of the likes of Suicide Commando and Velvet Acid Crist, this is certainly one for all your cybergoth lovers. Old skool Industrial motherfucker!

www.facebook.com/dethcentrik

www.facebook.com/jwh1tmanmus1c

14. SKAT INJECTOR

"Phantom Prowler"

Vomit inducing raw speed-grind disgustingness; Taken from the forthcoming split cassette on Placenta Recording.

www.facebook.com/skatinjector

15. OUTSIGHT

"Function"

Wanna party? This should get you going! An exclusive track from Newcastle's freshest industrial band. Pure acid-rave metal meltdown!

www.facebook.com/pressterror.official

16. THE DEATHMAKER

"I'm Deviant Hardcore"

Representing the european underground hardcore electronic scene for the best part of a decade, we had to bring him to the masses! IDM meets neo-breakcore deviance!

www.facebook.com/pages/The-Deathmaker

17. THE VOLATILE GENTLEMEN

"Broadmoor"

Imagine what would happen if you mixed Al Jourgensen and White Zombie with The League Of Gentlemen. Got it yet? Grab their EP for FREE from

www.facebook.com/TheVolatileGentlemen

18. PRESSTERROR

"Guinea Dmmmmr Massaka"

How else can finish this CD but with the demented pneumatic drill noise of Leipzig. The best or worst 9 minutes of your life? You decide! DRRRRR!

www.facebook.com/pressterror.official

RRRIIPPED FROM PLASTIC

H.O.O.F

So tell us a bit about what HOOF is to you, for people who have never heard of you

A: When the four of us get together and write an absolute banger of a tune, there ain't no better feeling. From the moment when it's just the beginning of a picture, to the moment we play it to the masses and it becomes full colour.

N: Hoof to me, is like a lamp is to a moth. There's something about it that you just can't leave alone, even if it burns you, you come back for more!

J: The great thing about HOOF is that this is going on between four people that radiate an enormous amount of energy, emotion, thoughts and whatever else seems to come out.

What are you working on currently?

A: Currently working on a few different numbers and ideas. Some are different from anything we have tried before. We're getting an EP out there very soon, and an album later this year.

N: It's more energetic and in your face, like taking our sound and giving it a blast of nos!

What are your plans for 2014?

N: Err... fuck shit up as much as possible. Get a new van and tour England and hopefully Europe. And hopefully get into some festivals, if they'll have us...

DETHCENTRIK

So tell us a bit about Dethcentik, for people who have never heard of you

In 2009 Død Beverte was fresh out of the mental hospital and of high school, so it only seemed right to start DETHCENTRIK in a Colorado basement with his friends, Justin and Michael. The band is currently of a number of people, though a big lineup shift is happening so that all might change...

What are you working on currently?

We are working on a remix album; anyone can join the band's mailing list on our Reverbnation page: <http://www.reverbnation.com/dethcentrik> and get a remix kit, then remixes can be sent to Død for official inclusion. It's not like typical fan remixes because the remixes are added to an official album, and that album simply expands with each remix. We decided to get some fairly popular artists on board, notably Angelspit and Dawn of Ashes. Chris Vrenna did a remix, but we haven't released that yet. The point is to put all the artists on the same level, no artist is 'bigger' than another on this album. Fame matters not, everyone is equal.

Plans for 2014?

Well, Død's working with Jeremiah Whitman, ViVi Vex, Virgi Aaron, and others. We've got big plans, but don't want to spoil anything!

INTRODUCING BLACK MARE

FOR FANS OF: THE CURE, COCTEAU TWINS, MAZZY STAR, SWANS, PJ HARVEY

WHO IS BLACK MARE

Black Mare is the solo project of Sera Timms, vocalist and bassist for Ides Of Gemini and formerly of the recently disbanded Black Math Horseman. With a focus on rhythmic repetition and atmospheric simplicity, her songs traverse hidden realms, fragments of dreams, submerged memories and mythical imagery. Black Mare has now evolved into a live band composed of J. Bennett (Ides of Gemini) on bass, Andrew Clinco (Marriages) on drums, and Bryan Tulao (Black Math Horseman) on guitar..

MUSICAL INSPIRATIONS

emotions, symbolism, archetypes, mythology, divinity, runes, I Ching, tarot, underworld lunar/earth goddess culture, nature, ancient history, alchemy, ritual magic, repetition, altered states, ecstasy, shadow work....

WHERE YOU MIGHT HAVE SEEN THEM LIVE!

The Echo in LA w/ VUM 12.16.13. T
The Sidebar in Fullerton, CA 10.16.13 w/ Stephen Brodsky.
The Smell in Los Angeles, Black Spring Fest 3.23.12 (Sera solo/no band)

RECORD LABEL

Human Jigsaw, The Crossing, Breathe Plastic

CONTACT

www.blackmare.com
<https://www.facebook.com/blackmare>

PLANS FOR 2014

Black Mare debut album "Field Of The Host" is out now on Human Jigsaw. There will be 2 additional splits coming out w/ 2 other bands (TBC) in April. Black Mare will be writing new songs as a full band, playing shows and hopefully touring in 2014.

IN THE TECH LAB WITH THE GEEZER

To anyone into the London Techno sound 'The Geezer' is a name that needs no introduction. To many in the know he's the unsung top talent of the scene, and has released hundreds of records under various guises since the very beginning with his Live sets being a highlight at parties across the world. Having mixed and mastered many of the Stay Up Forever Records releases we caught up with him to dig deeper into his technical expertise and kick drum laboratory. Words | Chris Balderdisco

The London/UK techno scene that you're part of is very much known for its focus on the 303. What other equipment makes up the Geezer sound?

Definitely a Roland TR 909 drum machine and Mackie 24 / 8 bus mixer. There both well needed for the geezer sound.

Have you always been into hardware or are you a bit of a software kid?

I'm a hardware person really. I use moog, korg, oberheim, sequential, Roland and Arp. Saying that, software has got so good these days. So a bit of both types is my preference at the moment.

Techno would be nothing without its powerful kick drums and dynamic production. Do you make your own kicks and what kind of compression / limiting do you use for producing them?

I always make my own kicks. I think anyone serious about making techno has to. Most come from the TR909. As far as compression goes, some I use with compression and some without. When I do, I use Drawmer compression. But what people don't realize is that all synthetic kicks are compressed already.

What is the key to a screaming 303 acid synth line?

A and E for obvious reasons.

Do you use much side chain compression for your tracks?

Not really - only when the track needs it. If you get the track and sounds right it's not needed.

A lot of your other projects combine elements of punk, reggae or ska with techno. Does this take a different approach to make? What advantages does playing out as a live set give you over a standard DJ set?

No, same approach. It's handy knowing how to play the piano and guitar though. And to know the way that reggae and punk is built. Advantages of playing live? You can play your tracks straight away. I've always played a live set so I don't know any different really.

You produce and master a lot of Stay Up Forever Records projects. Can you give us a quick overview of your creative mastering process?

Well when you cut to vinyl all tracks should be un-mastered as the track gets mastered as they get cut it. If I do master a track I use a limiter called a transient master, it's great. Also maybe bring the mids out with an EQ.

What's your favourite bit of kit, and why?

My favourite bit of kit changed from week to week. At the moment it's my Arp odyssey mono synth... It sounds so great, but saying that the oberheim sem is pretty tasty too.

In terms of production, what have you learn from other music genres (other than techno) if anything?

I've learnt loads from different styles. The most important I suppose is arrangements. That's the most important part in music of any style.

Any advice for people wanting to improve their production?

Trust your ears!

KICK DRUM SCIENCE

Introducing our new feature 'Kick Drum Science'! This has been the source of many a heated debate on the hardcore techno circuit over the years, so we're picking the minds of those in-the-know to find out just how it all works. First up, we spoke to one of the UK leaders-in-the-field: Stef Eyre, better known as Deathmachine.

Just add distortion?

No way! That will kill your dynamics and lower frequencies. If you want clean powerful kicks, use distortion very sparingly and focus more on layering, EQ and dynamics. Like every effect, distortion has its place - but should not be overused.

The most important element of a kick drum?

There's not one element that is the most important. All elements (the punch/attack, the bass/weight and the mid/top body) are equally important. Only if all are balanced correctly and work together will the kick sound right.

Any essential software or hardware?

Anything capable of producing standard waves along with optional external processing - I use Massive, Omnisphere, FM8 etc. for wave generation, and then various effects like Trash 2, Pro-Q, and Waves plugins for shaping and dynamics. I sometimes use extra samples for layering too. I will also often resample the kicks, much like D&B producers do while making reeses, so a good sampler like Kontakt will help for that.

Most hours you've spent on one kick?

I don't know exactly, but a very long time. I have dedicated studio sessions to making kicks, and have projects specifically for that task so will spend hours at a time working on them.

Hardcore without the kick is...

...usually quite empty. The kick is the foundation of almost all hardcore tracks, the genre is defined by the kick drum. Some hardcore tracks have amazing kick drum sound design in them, and that can really make or break a track.

Do you believe that one day, the perfect kick drum will be created?

Not really. Technology is always improving and while one person may think a kick is perfect, others will disagree. Kick drums need to fit the track that they are used in, so variation is always needed.

Words | Rob Tunstall

Deathmachine's full length album 'Engines of Creation' is out now on The Third Movement label.



Photography © Carla Mundy

Between kicking up a storm in the press, and setting fire to a mining village just outside of Chesterfield, we managed to catch co-Front man **Matt Butch Reynolds** of Nottingham's most energetic post-punk band, **BABY GODZILLA** to talk about his inspirations, admirations and what makes an outstanding live show!

"Baby Godzilla are me (Matt), Tom, Paul and Jonny. We are strong believers in music being better in extremes, contrasts, dynamics and energy, Nice to meet you." The first time I saw Baby Godzilla was at Nottingham's infamous Rescue Rooms, after being given a free guest-list by Will Robinson, the manager and director of I'm Not From London Records. It was a Tuesday night I believe, and given my prejudices against Rescue Room's mid week "Sh-indie; Shit Indie", I was not entirely confident that the event would be the most exciting. However, arriving just before the band started, I came across a venue packed with over 150 people; all in anticipation of Baby Godzilla. Within seconds, Matt (Guitar/Vocals) & Jonny (Guitar/Vocals) had hurled their mic stands 10 metres into the crowd, were screaming into microphones and blasting out their aggressive form of psycho-blues-hardcore! "We love bands like The Armed,

Dillinger Escape Plan and the Chariot and would be hard pressed to deny any love for older influential bands like Refused, At the Drive-In or Nirvana. They're all bands that have the ability to stop you doing whatever you're doing when you listen to them; they demand your full attention and make you think "how the hell did they do that?"

"If your audience doesn't feel what you feel when you play - then force them"

For Baby Godzilla, the live show is critical to what makes the band so great. They have performed with the likes of Fucked Up & The Eighties B Line Matchbox Disaster, as well as packing out gigs in their hometown every time. More recently they are being selective with what shows to play and when, "It's not a marketing strategy or anything like that, we try not to play any city more than once a month. We absolutely love our city and would play here all the time if we

could, but unfortunately we don't have that luxury anymore, so when we do play here we like to make it the biggest most spectacular show we can."

Featuring in Kerrang Magazine's "Local Heroes" column back in May 2012, the band has built a significant fan-base amongst the noise of the music industry, because even though their music is intense, aggressive and extremely powerful, they manage to construct this chaos around somewhat infectious choruses and contagious melodies. "When we write music, we consider not just how fun something is to play, but how fun it is to listen to. If you can't imagine yourself listening to it as an outsider and throwing yourself around your bedroom to it, it's probably lacking something. All the best rock songs have been replicated by someone else in front of a mirror, that's just science" ➤

Baby Godzilla

We asked Matt a bit more about his perspective on live performance and exactly what it is that persuades him to make intense high energy music. "I like to think of it as an outlet, it's much easier to be a pleasant person when all of life's little inconveniences and faults can be planted into some furious piece of music. Live music for us is a visceral experience. If your audience doesn't feel what you feel when you play then force them."

Since the release of their awesome EP "OCHE" at the start of last year, the band have released two music videos, the latter of which was for their single, "Powerboat Disaster", "We turned up in a small mining village in Chesterfield with a population that couldn't have been any more than 200; it was like it was inside its own little universe. We were shooting at a little country pub that had a huge outside space of a wasteland around the back, we asked the landlady if we could make noise all day, she replied

"yes" we said "we may need to start a potentially huge fire" to which she replied "no problem" and pointed towards a heap of rubbish that might work as kindling. That was pretty much us all set, we shot throughout the day, running around in the wasteland blaring out the song, and as the natural light left us and we prepared for the big ending shot pretty much the entire of the village had turned up to see what was going on, it was quite a job getting them all out of shot. When we actually managed to shoot the scene it was the most over the top thing I could have ever imagined. It was so ridiculous that it started awesome, became stupid and then went right back to being awesome again. It was humbling to behold."

With 2013 already a quarter way through, the band are working hard on their first full length album, "were at the demoing stage at the minute and we're still writing all the time. I think it's really going to show

how we've all grown as a band and as song writers, there's definitely a new found maturity in the songs, it's really exciting stuff"

Baby Godzilla have been confirmed to support legendary punk band The Wildhearts on their UK tour in April. "We're going to be playing stages that we've only ever dreamed of before including Rock City's main stage and Manchester Academy 1. We've never really played on stages with space before; I'm not sure what's going to happen!"

Catch them performing live in April, supporting The Wildhearts in Glasgow (4th), Manchester (5th), Nottingham (6th) & Wolverhampton (7th)

Be sure to download their 2012 EP "OCHE" at babygodzilla.bandcamp.com

- Ryan Swainson

Within the past 30 years, the UK has seen the rise and fall of many empires of punk and ska! Around 10 years ago, a Leeds based punk band **Random Hand** came into existence with a their own ska/punk/hip-hop/riot fusion. Since then, they have released 5 albums and toured with the likes of the **Voodoo Glow Skulls**, **Reel Big Fish** & **Propagandi**. Given their extensive touring experience, we asked vocalist / trombonist, **Robin Leich** to offer his words of wisdom on how to survive on tour!....

Photography © Danny Payne

CATCH THEM ON TOUR WITH KING PRAWN IN NOVEMBER



"Touring with a punk band is often seen as the pinnacle of frivolity, debauchery and rebellion - skirting round the fringes of society making raucous noise in various dishevelled basement clubs around the world, though that's definitely a romanticised view. I've been leading such a life for the best part of a decade, and I've been asked to share some of my wisdom. Now, as a sober sci-fi fan who blushes at the sight of a bra I'm not the best person to talk about the debauchery side of things, but I can advise you on a short list of items that may be beneficial to you next time you're out and about. When you're starting a tour and you're fretting about what to pack remember the only things that you actually need are your instrument, the clothes you're wearing and, in some cases, your passport. From this point on - mostly in the interests of personal hygiene - it makes sense to take things like more clothes, but here's some other stuff you should probably prioritise."

1) BOGROLL

Touring in a punk band means you're inevitably going to have to crap in some pretty unsightly places, and on a few occasions maybe even in the pitch black. Outside the normal domestic environment toilet paper can be a rare, although much valued commodity. Rather than scavenging for napkins or tearing up a DIY fanzine, make life easy on yourself by bringing your own supply. You might take it for granted at home but out in the field you'll be eternally grateful that it was packed. It may take up valuable space but it's better to have it and not need it than need it and not have it.

2) SOCKS

A long ago there was a thing called the First World War, which among other things gave rise to an unpleasant condition called trench foot. It involved feet becoming susceptible to fungal infections and gangrene, widely due to damp conditions and excessive sweating. Now, I'm not saying the same conditions could arise in the vans, venues and toilets of the touring circuit, but if you don't regularly change your socks then your feet will definitely need to be amputated.

3) TOOTHBRUSH

Same basic hygiene principle as the socks. By all means stay up all night and let yourself go, but make time for your teeth. Look after your teeth and they'll look after you.

4) GAFFER TAPE

I don't even know why they make other types of tape. When Physicists finally unravel the very fabric of existence they're going to find that the entire universe has been held together with gaffer tape all this time. This stuff is the single greatest material known to humanity, it's robust, easy to use and you can write obscenities on it. It literally holds the music scene together.

"These are just a few basics based on personal experience but hopefully they might be of use to you out on the road. Happy travels!"

- Robin Leich

CHECK WHEN THEY ARE COMING TO YOUR CITY AT [FACEBOOK/RANDOMHAND](https://www.facebook.com/randomhand)

Random Hand: Tour Survival

INTRODUCING... NEEDLE FACTORY



Who are Needle Factory?

From the derelict landscape of suburban Manchester, spawn's the twisted sound of, the Needle Factory. Releasing their debut album "Goetia" on Unrepresented Music late last year, NFact are quickly gathering an extensive dedicated following for their refreshing take on dark industrial, injected with dose of modern EBM, witch-house, electro and cyber-goth.

Musical Inspirations

Post punk, British Industrial, Cabaret Voltaire, Throbbing Gristle, Joy division. (and anything bleak, & dystopian that you can dance to!).

Where you might have seen them live!

Supporting AngelSpit @ MohoLive, Manchester, UK
Supporting Martin Rev @ Manchester Academy, UK

Plans for 2013

Forming a full live band, Switching the set up over to hardware, working on a new EP and shooting some videos.

GET THEIR FULL LENGTH DEBUT ALBUM, "GOETIA" AT WWW.UNREPRESENTED-MUSIC.COM

For Fans of
Skinny Puppy,
Combichrist, Angelspit

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Unrepresented Music

Contact
www.needlefactory.net

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LENNY DEE

Words | Chris Balderdisco &
Luke Enderby

FROM NEW YORK CITY TO
AROUND THE WORLD

Lenny Dee is arguably the most exciting DJ in
hardcore techno. Always pushing boundaries
and extending to new influences Lenny is not
just extremely well connected in techno. His
recent signing of TOOMS has shown he still as
an ear for heavy metal which has famously

influenced tracks on his iconic record label
Industrial Strength. We tracked down the man
to ask him some questions about how he got
to where he is today and what's happening
right now...

THE latest Deathchant release is a collaboration between yourself and Hellfish. How did you find working together? Is it something we could expect to see more of?

I hope so - I love this EP! I always look back on the journey, and man that record took a road less travelled. When I went to Fish's studio in France we started rocking the first track, then I got totally sick and it took us ages to get back on another track for the flip side. Then we had more delays as we featured a reggae artist that my mates had recorded in Jamaica, and had to track him down to get the usage. In the end we got there and the release rocks. Next time - no delays - Skype is in effect.

Your label Industrial Strength Records has been active since 1991 and last year the 99th Vinyl was released. How would you best describe the labels sound? What have you guys got going on at the minute, and where do you see things going from here?

The label has loads of sounds as I never felt one style was the true representation of hard electronic music. Back when I started I just travelled the globe DJing and sought out and discovered the artists. I found new sounds and styles along the way while the label evolved - it was really all about the music and my vision. I was also fortunate to have appearances on ISR from a lot of legends along the way - Carl Cox, Laurent Garnier, Thomas Bangalter (from Daft Punk), Richie Hawtin, Manu Le Malin etc.

For us, the future hold lots of things. We have a few new artists that I think are gonna smash up kids heads - Cyane, Mario Malke, Dave Dope - and of course Tooms from the UK who are a fuse of Metal, Breaks, Core, Techno and Experimental. There are really cool new frontiers opening up with these guys - no cheeze on this pizza.

We also have upcoming releases from Tymon, Delta 9, Mark EG with Skullfuck3r & Cry, Tripped & Matt Green and a remix EP of the classic DJ Skinhead/ Extreme Terror and loads more. We've also embarked on sound design in releasing sample packs.

New York's undoubtedly been a major centre for a lot of great music of many

styles, what would you say it is about NYC Hardcore that sets it apart or makes it different from other places? Is the scene still strong over there?

Its very small nowadays, there are some crazy cool parties like Barcore which are always over the top. The style we made over the years was a reflection on each of the guys that made the tracks and my forward thinking. I pushed the sound like mad when I DJed. It is not easy living in NYC, this shit wears you down like no other. The concrete jungle. If you lived out the in boroughs like Bronx or Queens - shit, Brooklyn too back then - it can get fucked up, and music is a good way to express it.

As one of the first people to pioneer the hardcore techno sound, what music influenced you to go down this path?

It was logical to me. I started in the 80's. I made some of the biggest tunes back in the day with people like Frankie Bones (as Looney Tunes) and Tommy Musto (as Fallout) etc. and it evolved from there. I kept making and digesting sounds, and it was released thru my DJing. I was, and still am, a bit of an animal when I play. I kept feeling the music could go higher, 'til it reached a point when I met Marc Arcadipane in Frankfurt. We were on the same path, I was just starting to work on harder tracks - collaborating with Casper Pound and N-Joy - and the kids at the parties were feeling it too.

Marc had the track - it was everything the music needed to go to the next point - and I made sure I went with my gut, as I

had done 7 years before when I started down this path. After all these years of DJing and producing, the Core and hard electronic music was the end of the line. I'm happy to have travelled on this train. I can make almost any style of music, and I feel free to explore new things again now.

How do you feel hardcore techno has changed musically, and as a party culture over the years?

I think its less musical actually, and more about loop tracks. It seems to stick in the same hole to be honest and that's not to say there aren't great tracks but I think it needs a boost and a rethink. I've been trying to fuse all the sounds in ISR. We have a few un-released IST tunes ready to fly out later this summer, which are a bit of a mix and mash of styles

Alongside the hardcore you've been a big part of techno music from the early stuff with Frankie Bones, to the later hard stuff with Liberator, Guy Geezer etc. Is this still something that is a big thing for you?

Yes very much, I love to play techno. I am producing a slew of techno tracks now with some guys from Brooklyn and also by myself - we are tossing around a name for a new label at the moment actually. The tracks are a bit of a mix up between big room, London techno and an old school 90's disco vibe -

each with a clean tight modern production and mix. It's something new for me. I took a break from making techno as I was getting pulled in other directions, but I am back on it and have so much fun in the studio doing it. I have a remix of Marshal Jefferson and Robert Owen's track coming out very soon, and a new collab in the works with Frankie Bones and Gareth from Bullet Dodge Records in the UK.

We also have some cool techno coming out on our sub-label IST from Tekno Killers (me and the Sickest Squad) plus Chris Liberator & Darc Marc.

Can you tell us a bit more about the Sample Packs you release?

Yeah, we also make sample packs - sound banks for eg and presets, vocal packs, effect packs etc. - loads of different tools that you can use in your tracks, and across many genres too. We have packs from producers like Gez Varley (one of the founding members of LFO), percussionist Bashiri Johnson, 6Blooc, Panacea & Limewax, Lowroller, Cooh and many more. I feel this gives back to the music in a big way, which is exciting for me.

How did you come to sign Newcastle band TOOMS? Is this something you want to do more with Industrial Strength; have brutal live bands involved?

They sent me a CD and I was hooked. The songs, vocals and forward thinking nature of the band is great - we connected big time. I co-produced the second single, which just came out on ISR and features remixes by Unexist & Mario Malke, it's sick. We also have a Burn in Sunlight Tour in the UK & Scotland in November - so get ready!

We do love the live band element and want to do more of this. Cyane's upcoming album is a fusion of Industrial Hardcore with black metal. He does all the vocals and live guitars... real crossbreed - its fierce! **SC**

SOUND GOOD? HEAD OVER TO
WWW.INDUSTRIALSTRENGTHRECORDS.COM

We recently got wind of this heavy as fuck death / black / hardcore whatever band from Dublin a few month back, and have been loving their intensity ever since. Its a great thing to wake up your neighbours with in the early hours (which i appear to have done! Whoops!). After recently releasing their debut on Candlelight records, it about that time that we had a little chat...Behold...This is Coldwar...

CAN YOU GIVE US A BRIEF HISTORY / BACKGROUND OF COLDWAR?

Trevor: Coldwar started out a 3 piece punk band back in 1999, and the band has since progressed into a five piece. With four previous releases under our belt we have now recently released our fifth - 'Pantheist'. We have taken a step forward in our sound, but kept the same frame of mind in terms of what Coldwar has been about since the very beginning.

TELL US ABOUT HOW YOU GOT SIGNED TO CANDLELIGHT? (WAS IT CONOR DRONEY WHO SNAPPED YOU UP?)

Trevor: Yes. We went to see Conor's band From The Bogs of Aughiska who were playing in Dublin, and we got chatting about Coldwar and what we were up to. I told Conor we'd just finished off recording an album, so we sent

it on to him as requested and he liked what he heard and offered to release the album.

YOU'RE YET ANOTHER BAND WHO HAS PERFORMED AT OBSCENE EXTREME FESTIVAL. WHAT DO YOU THINK ABOUT THE EVENT?

"...every fucking flag in the world is therefore drenched in blood."

Trevor: Obscene Extreme Festival is one of the best festivals we have ever played or attended. I just couldn't say enough about it - madness everywhere and very friendly. The town Trutnov, where it's held, is well worth a visit too if you need a break from the festival. It's only 15 min walk from the battlefield.

WHAT ENERGIES (NOT BANDS) DO YOU TAKE YOUR INFLUENCES FROM?

Trevor: We take our influences from everywhere - be it day to day life, history or even what's going on in our own heads. Open your mind and eyes... the world is a big place.

I'M WELL AWARE OF THE "RECLAIM THE SWASTIKA" MOVEMENT, CAN YOU SHARE SOME OPINIONS ON THIS?

Trevor: Well the name of the movement is by nature rather self-explanatory. I personally find the swastika to be very captivating and aesthetically pleasing to the eye as far as symbols go. I'm attracted to the many positive aspects of the swastika, and believe that

directing positive energy towards a symbol that is so rooted in cultures spanning from Asia to Africa and Europe to the Americas to be a worthy cause. What is distinctive about humankind from other species who we share the cosmos with is that we live in, and identify with, a symbolic universe and that symbols radiate the energy we direct towards them back at us. Symbols do not commit atrocities. Tyrants may do so under the banners of symbols, but it's a copout to hold symbols accountable for acts of evil that we know to have come from people. I do believe humans should be accountable for their actions. If it were to be the case that symbols themselves were responsible for acts of genocide, every fucking flag in the world is therefore drenched in blood.

PERSONALLY, I SEE COLDWAR AS A HARDCORE PUNK BAND. OTHERS WILL INTERPRET YOUR MUSIC DIFFERENTLY. HOW DO YOU SEE YOURSELF MUSICALLY, AND WHAT ARE THE LIMITATIONS OF GENRE CONSTRUCTS?

Trevor: Coldwar is Coldwar. Our sound is ours, and if you want to call it Hardcore Punk I'm fine with that but there's a lot of elements in our sound. We get compared to a lot of different bands as a reference point. I don't like the whole genre tag, but you get tagged with a genre stamp to sell your product. Years ago you had Punk, Hardcore, Heavy Metal, Thrash, Death Metal... but now it's just ridiculous. Just enjoy music for what it is and

don't pigeon hole it.


DO YOU HATE HUMANS AS MUCH AS WE DO?

Trevor: Hate is a very strong word. To make a difference you have to start with yourself. It's the people in power that are holding and causing the problem. We were brought into this world by humans and raised by humans so why hate them?

WHAT ARE YOUR PLANS FOR AFTER THE SUMMER?

Trevor: In September we do two shows with the mighty Carcass on the 19th in Belfast and on the 20th in Dublin. October we have the Candlefest in London on the 11th with dates surrounding the festival in the UK. On then to November we have the From November To Dismember Festival 28th to the 30th in Bucharest, Romania with a tour around the festival.

ANY PLANS FOR ANY UK SHOWS?

Trevor: We are open to offers. We have a few things lined up but not confirmed as of yet. 

Keep yourself up to date by visiting
[Facebook/thisiscoldwar](https://facebook.com/thisiscoldwar) or thisiscoldwar.net

Words | Ryan Swainson
Photography © Mandy O'Neil

"NO ONE WILL DO IT FOR YOU"



THE TOUR DIARIES OF OBLIVIONIZED
VOCALIST ZAC BROUGHTON.
CONTACT: M_MP@LIVE.COM

UK TOUR HORSEBASTARD // OBLIVIONIZED - NOV 2013

BRISTOL, I FIND MYSELF SCREAMING INTO THE FLOOR AS OUR SET CLOSES, SEEMS LIKE THE SET WENT WELL WHEN I SEE A PINT DROP AND WATCH OUR FRIEND GEOFF FALL LIFELESSLY TO THE FLOOR, WITH BLOOD POURING FROM HIS HEAD. LONG STORY SHORT - WILL KICKED HIS DRUM SAIT EVERYWHERE AND A DRUM STOOL LANDED ON GEOFF'S HEAD. A FEW HOURS AND SOME GLUE LATER WE LEAVE HOSPITAL AND HEAD TO THE PARTY, REGULAR NIGHT IN BRISTOL.



WORCESTER, A BLACK METAL BAND OPENED THE DRUMMER HAD BARBED WIRE AROUND HIS HEAD. SO, TWO BLEEDING HEADS IN AS MANY DAYS, AFTER THAT I SLEPT IN SOME CAT SICK BEFORE WE HEADED TO GATESHEAD. GATESHEAD, STRANGEST SUPPORT BANDS EVER, THIS KID GOT ON



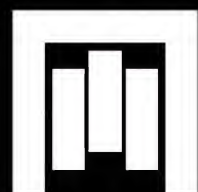
STAGE WITH A KEYTAR, MADE NOISE AND STARTED TALKING AT EVERYONE, MY FAVORITE PART WAS WHEN HE SAID "I'M NOT GOING TO FUCKING START UNTIL AT LEAST SEVEN FUCKING PEOPLE STAND IN FRONT OF THIS FUCKING STAGE" KIDS GOT BALLS I GUESS, THE OTHER SUPPORT BANDS GOT PROGRESSIVELY STRANGER A SELF HARMING DRUM MACHINE BAND AND AN IMPROVE GOREGRIND ACT, IT WAS VERY AVANT-GARDE! LEEDS, WE PLAYED TEMPLE OF BOOM AND HAD AN ACE TIME, FOR ME THIS WAS HORSEBASTARD AT THEIR BEST IT WAS COMPLETELY SAVAGE,

IT'S RARE THAT YOU SEE A BAND WITH THIS MUCH INTENSITY, EVERYONE IN HORSEBASTARD SLAYS. SIDE NOTE, FUCK THE GRINDCORE CAKE MAKERS THEY ARE FAR TO DECADENT FOR ME.



NOTTINGHAM WAS ACE, I RECOMMEND ANYONE DOING A DIY TOUR HIT UP IAN AT STUCK ON A NAME, IT'S GOT A GREAT ATMOSPHERE AND THE BEST PEOPLE, IT'S ALSO THE HOME OF GIANT IRON FACE. AFTER THE GIG WE PARTIED LATE INTO THE NIGHT I SEEM TO REMEMBER A PRETTY SWEATY LAP DANCE FROM REESE AND THROWING SHAPES TO HADDAWAY...

LONDON, LAST NIGHT OF TOUR AT THE UNICORN, IT'S ALWAYS GREAT THERE AND THEY KNOW HOW TO PUT A GOOD LINE UP TOGETHER, IT'S THE BEST FREE VENUE IN LONDON. THIS NIGHT I HAD A LARGE FOAM BANANA? THROWN AT ME, IT WAS AMUSING.



WE PLAYED WITH MANGLE DURING THIS TOUR AT THE UNICORN. I'D HEARD A LOT ABOUT THESE GUYS FROM FRIENDS SO I HAD FAIRLY HIGHT EXPECTATIONS AND THEY TOTALLY DELIVERED, MANGLE ARE A GREAT POWER VIOLENCE BAND. GO CHECK THEM OUT. | WWW.FACEBOOK.COM/MANGLENOISE

Photography © Alex Polakowski

Currently kicking up a storm across London for their dynamic precision and moshpit hazards, we simply couldn't resist the chance of having some words with these master musicians of carnage! This is DIY alternative music motherfucker!...Are you ready?

So tell us a bit about SHITWIFE for those who haven't heard of you...

Shitwife is a brain-meld of Ladyscraper and the drummer from Shield Your Eyes. It's acoustic drums fitted with electronic triggers and a laptop. Musically we write tunes influenced by many of our favourite electronica artists, but also try to bring in the riffs that come from both of our rock backgrounds. Some tunes are more on the breakcore side, with plenty of breaks in the drums, and some are more gabba-esque. Think Aphex Twin vs. Lightning Bolt.

How do you think your "lightning bolt" style live set up (performing amongst the audience) has affected the crowd response, and what are your motivations for doing this?

When you are a self-contained two-piece it gives you the freedom to set up where you want. We spoke about the way we both have always enjoyed playing on the floor, rather than stages, in our previous projects. Having a crowd around you at floor level means you can connect and communicate with the crowd on a far more personal level. It makes the whole thing far more enjoyable for both parties. You get a lot of people just intently watching to try and work out what we're up to too.

Wayne, you are involved in many DIY subgenres, from your garage punk band DEATH PEDALS to your most well known project, LADYSCRAPER. What is it about the DIY ethic that attracts you?

It's all about DIY for me again - when I first started the project 10 years ago I was mates with the Wrong Music crew from Brighton and it was all very DIY - but over the years we spread out across the UK and pursued different avenues of music. About five years back I was making a living from performing as Ladyscraper, and without the guidance

and friendship from the Wrong Music peeps I found myself making decisions based on money, and working with a different group of people that I didn't have much in common with. It almost killed the project for me. Thankfully, about 3 years ago, through my band Death Pedals I rediscovered the London DIY scene and everything changed again. It helped me remember what I loved about music, I was with people that genuinely loved playing and writing music. Everyone had a day job so it kept the music pure as possible, with no compromises.

Henry, tell us more about your musical background?

My musical background comes mostly from playing rock. All the bands I've been in before have been rock bands.

I have also learnt a lot of Jazz in the past, and for about ten years now have been into all kinds of electronica. I've always wanted to play drums in an electronic project - but strictly on real drums - trying to get the same sounds as the sampled drums you hear on electronic music.

Live electronic music seems to be a logical progression in underground music, as well as destroying the idea of a genre and doing your own thing! Do you see yourself affiliated with any particular music genre(s), or do you want SHITWIFE to be its own thing?

When you talk about genre and DIY I think electronics are becoming more of a part of the scene due to cost and ease. You can compose, perform and release all your own music on a laptop that costs £250 - you can't get much more DIY than that. The beauty of Shitwife, we feel, is that we can slot into the DIY rock scene we both already play in, but we also fit into the electronic scene.

We've done quite a few gigs in both now, and at none of them do we seem out of place. What we're doing to create our music isn't unique by all means, but I suppose the way we go about it and sound we create is definitely our own.

Can you elaborate on your live set up - and explain what you have running?

Oh that would be telling. Part of what makes the project exciting is that some people are like - how did you do that? But it's drums, acoustic triggers, drum brain, laptops and couple of midi controllers. The main program I use is called ploguebidule - it's kind of like Reaktor or MAX/MSP. I have written my own

program that enables me to manipulate the midi signals that the drums are producing in

various exciting and fun ways. I (Wayne) played with a guy called Duracell a few years back and he had a similar setup. It's what inspired me to go off and work out how to do this kind of thing.


Why do you bring your own amp to your shows?

Because 8x10 cabs are cool! And you can never trust the P.A to be loud enough or handle the bass frequencies we need for our sound. Henry is a loud drummer.

Will we be seeing any recordings any time soon?

We are currently working on getting a couple more tunes down and hope to have everything recorded in the next few months.

Any explanations on the name? (Rubbish question, I know!)

Wayne is a shit wife. 

-Ryan Swainson

Shitwife

Hanzel und Gretyl

Words | Ryan Swainson

For those unfortunate souls who have never heard of them, I'd like to introduce you to New York's most extreme Industrial Metal project, HANZEL UND GRETYL. Having toured with Marilyn Manson (twice), Rammstein, Ministry, Cradle Of Filth and headlined above Slipknot back in the mid-nineties, HuG take an uncompromising genre-crushing approach to contemporary industrial music.

If, like me, you occasionally hear the words S-S-DEATH-STAR-SUPER-GALACTIC on loop in your mind like that annoying song that you can't get rid of then you will likely be getting very excited about their return to the UK in October. We managed to catch them via email just before their tour began, and asked them some questions regarding their history, music construction and right wing fascism!

VAS: We kind of do our own thing. Even when we first started out back in 1993 we were this bizarre experimental music project. We have grown over the past 20 years to have fans from all genres of music! From hardcore death metal headbangers to EBM goth types, and the one thing they all have in common is the right to Party Hard! Which we of course are more than happy to offer in our unique way!

As you know, at Decompression we're disciples of challenging the musical-paradigm and fucking up genre

limitations. Over the years Hanzel und Gretyl have jumped the borders repeatedly. For those who still like to think in terms of genre and style, how are things sounding right now guys?

KAIZER VON LOOPY: There's definitely a decision you make as a so-called industrial metal band regarding the balance and texture of electronics vs. METAL. Right now I'd classify us as a METAL unit with drum programming!! I think we challenge the EBM crowd to grow a pair and we challenge the metal crowd to think past the conventional METAL band set up as the be all and end all. This way we

"Right now I'd classify us as a METAL unit with drum programming!"

tend to attract a certain type of person. One that doesn't subscribe to a preconceived idea of how a band of these often directly opposed genres should look, sound or operate!! In short, we attract people like us!!

HuG have always had a strange fixation with Nazi-ism and Occult Symbolism. What's this about?

VAS: Haven't we all been interested in things that look dark and mysterious? I look at these subjects for artistic and visual ideas. I've been this way ever since I could remember, and as a child I've always been into astrology and magic and psychic scary stuff, so it makes sense that we always add these subjects to the music.

KAIZER VON LOOPY: Yes, you can see in music, art and cinema how all of these dark or perverse elements get processed over the years. Whether it be sci-fi, comedy, or just plain provocative. I think we would be remiss as a band called Hanzel und Gretyl not to lose ourselves and explore the dark side!

Throughout musical history, embracing dark themes of violence / destruction etc. has often (unfortunately) dragged along the implication and fan base of right wing psychopaths in various forms. Fortunately, HuG have rarely had any issues...



Hanzel Und Gretyl

KAIZER VON LOOPY: Generally there aren't any problems! Any intelligent person can see we present an abstract and absurdist world in our music and aesthetic. There have been a few cancelled shows here and there due to mis-interpretation I suppose, but this has been a rare occurrence.

VAS: The only thing they find offensive would be the deadly fumes coming from the Kaizer's beer soaked, on-tour lederhosen. Holy CRAP!

KAIZER VON LOOPY: I can't dispute this!

As an industrial artist myself, I wondered about how HuG write tracks. Is it a one-way dictatorship von einemführer or is it a more symbiotic evolving process?

KAIZER VON LOOPY: I do the actual recording/ programming etc., but the process is very much a collaboration. We've been DIY from the very start; we have held our own and toured with some of the biggest names in the genre through releases we made almost entirely in our homes! We don't use much. We work with what we have - no Neve consoles or SSL boards! Just 2 angry people with a computer and a few plug-ins... oh and a Marshall or two.

VAS: As any artist will tell you, there is really no method to writing and creating music... an idea, lyric or a sound can inspire the process at any moment.

KAIZER VON LOOPY: The shower is my greatest catalyst to unlocking my creativity. I usually air guitar riffs in the shower, so I'll hum them into my iPhone!! I frequently drop my iPhone in the shower. Beyond this we tend to work apart at the beginning of the process then get together and let the sparks fly!

What kind of world would we live in without good old Al Jourgensen?

VAS: Well, we had the privilege of touring with Ministry back in 2004 for three months, so we did live in Uncle Al's whacky world of debauchery and chaos. We all nearly died on that tour from either alcohol poisoning or weird bubonic plague sicknesses in a pure rock and roll tornado of emotional mayhem. Al is the ringleader of a twisted Cirque de Ole and lead the tour like a pirate steering a drunken ship of fools. So yeah, the world would be a calmer place for sure.

Hanzel Und Gretyl are currently working on a new full length album "Black Forest Metal", which will be released on Metropolis Records later in the year.

KAIZER VON LOOPY: It's going well. We have a good working relationship with our label and label owner Dave. We don't mind being the heaviest and as per-haps only METAL band on the label if he doesn't!! ALLES IST GUT!!

Make sure you catch Hanzel Und Gretyl on their tour in October - We cant fucking wait!

SUN OCT 26- Sodom Rock Club-Tongeren, BE
MON OCT 27- Logo- Hamburg, DE
THU OCT 30- Henry's Pub- Kuopio, FIN
FRI OCT 31- House of Rock- Kouvola, FIN
SAT NOV 1- On the Rocks-Helsinki, FIN
TUE NOV 4- Club Backstage- St. Petersburg, Russia
WED NOV 5- Club Volta- Moscow, Russia

KEEP TRACK OF THEIR TOUR CHAOS AT
facebook.com/hanzelundgretyl

Over the last year, L.A. Industrial group **3TEETH** have been teasing and taunting us with remixes and amazing previews from their debut album. Now, upon it's release, we catch up with Alexis Mincolla -twisted helmsman of the band - as he opens our eyes, our minds and our ears to what is really out there.

What experiences lead you to create the idea of 3Teeth?

We all came together via another project called LIL DEATH that was sort of underground party night in downtown LA that we had also had a hand in creating. We started working on the album about a year ago and it was sort of a rolling start as we were really using this album to develop a writing process and creative rapport between the four of us. I'd say the first 3-4 months were really about us just learning a metaphorical language and vocabulary that would allow everyone to be on the same page as a cohesive and intuitive collaboration. After that every song just got better than the previous, and the collective learning curve just got exponentially more proficient. So, needless to say, we're really looking forward to writing our sophomore album.

The witch house element is fairly new to the Industrial scene, is it something you have an interest in?

It's funny you say that because the above-mentioned LIL DEATH party downtown started as sort of a witch house party back in 2011 with elements of industrial and even trap music strewn into it. That being said, we always felt like witch house was more defined by an aesthetic rather than a definitive soundscape. For example, I don't think Salem sounds anything like oOoOO and those are two of the more seminal acts that have been associated with the genre.

What do people think when they first hear your stuff?

No idea, you should tell us that answer

You've had a spate of remixes done for you in many styles, how did that come about?

We have some really diverse musical tastes, as well as a lot of talented friends spread across that diversity who were excited to remix our music. We let them get involved, and we were excited to see it processed through their respective musical sensibilities.

What would you say your main influences for 3TEETH are?

We tend to draw a lot of inspiration from the human frailty that often defines current events. We live in peculiar times and our art is often us attempting to reflect the portions of it that people tend to negate. Well that and the interstellar mercenary and bounty hunter known as LOBO.

What do you feel about the state of the Industrial scene today and have you any plans to attempt to change it?

We're less concerned with the idea of auditing a scene or genre but rather just staying focused on our own creative output right now. We do however think there is a lot of great new music coming out with bands like Youthcode and High-Functioning Flesh.

What would you ultimately like 3TEETH to achieve?

We'd really just like to keep having the same amount of fun creating but with just far more resources at our disposal.

Like the sounds of these guys? Check em out at
facebook.com/3Teeth

Their debut self-titled album is out now and available from
3teeth.bandcamp.com

Words | Dokka Chapman

"We live in peculiar times and our art is often us attempting to reflect the portions of it that people tend to negate."



The DJ as Artist? TENSE

For some "musicians", the entire concept of a DJ devalues the idea of technicality and musicianship. Spawning from late 80's worldwide rave culture, the act of mixing records together, and predominantly repetitive electronic beats, has formed the backbone of electronic dance music. Since the rave music revolution, the debate as to whether there is any artistic value to this form of musical expression continues. Tense is an DJ and producer from NYC who co-founded **Apocalypse Recordings** in the year 2000 with fellow distortion junkies, *Nevermind* & *The Tyrant* forming the infamous "Hellz Army" (who remixed a track for Agrophobic Nosebleed's PCP Torpedo/ANbRX in 2006). As someone who has played all over the world for the past 15 years, we talked to Tense to offer his thoughts on what it is to be an artist today:

"No record label wanted to touch our tracks claiming they were too fast to DJ"

"Art for me is something one can create from nothing, or to use something with something else to create something new. This can be sound, noise, colours objects etc. Those who doubt the artistic value of a DJ are just not paying attention. Playing two records at the same time and holding the mix as long as possible creates something entirely new. Sure it's a mix in and out but you can go back and forth with it a few times, cutting in sections of tracks or specific breaks"

Tense began DJ'ing professionally in 1994 when he was 16 years old - playing illegal parties in Brooklyn and Queens' Forest Park where lots of the early hardcore raves in New York City took place.

"In the beginning it was all about the "right" records to play. As some of my older DJ friends at the time would say "it's not always how you play, but what you play". My biggest challenge at first was to have the best, most obscure records, or play the tracks no one else seemed to. No record label wanted to touch our tracks - claiming they were too fast to DJ. Sometimes I'd mix every single track on a record in one DJ set just to make sure I got the records worth."

Traditionally, DJ's have used vinyl turntables and a standard mixer to control EQ and blend tracks to create a seamless mix. However, with technology ever accelerating, the DJ now has a whole range of tools and platforms available, which is quickly changing the way in which people mix electronic music. "With midi controllers, effect processors and using loops to create new tracks on fly, the DJ will surely continue to evolve. Using more than a pair of turntables or CD decks, there is no telling what will happen in the years to come"

Some would argue that a traditional musician has nothing pre-recorded prior to the performance, which allows them to be flexible with their sound and adaptable to different crowds. Bobby Tense doesn't appear have a problem with this either, "I usually bring about 2 to 3 hours worth of music [for a 1 hour set] and enough to change my DJ set on the fly. Maybe the crowd is tired of hearing a specific tempo by the time it's my turn to play. So I always bring along the option to start with whatever speed I see fit."

I think the problem with the on going debate as to whether the DJ is an artist is simply that it comes down to a more pretentious question, "What is art? And how is it defined?" And that is a merely a matter of personal perception. "Fuck if that's not art to some listeners. Fuck 'em. I mean, there are some DJ's that just play track after track and that is fine. Choosing the right tracks, playing them in a specific order and keeping the dance floor moving is in essence, what I see as the Art of a DJ."

If you have any thoughts concerning "The DJ as an Artist", and want to talk to Bobby Tense a bit more about it, you can email him at djasanart@gmail.com.
- Ryan Swainson

Catch DJ Tense at P.O.R.N in Den Haag, Holland on 27th April



The Browning



Whether you love them or hate them, cyber-metal industrial freaks **THE BROWNING** have successfully conjured themselves hundreds of thousands of dedicated fans in the short space of a few years with their hybrid tech-metal electronica sound! We decided to contact (their label) Earache Records to get some inside information on the foundations of the band, and their plans for the future. The band were on tour at the time, but we managed to eventually speak with guitarist, Collin Woroniak - Boom!

So you're based in Dallas, Texas right? How did you come together as a band initially?

We were originally based in Dallas, but we are now based in Kansas City, MO. Essentially, our singer Jonny had been writing this style of music as a solo project, and when he decided to turn it into a full band he moved down to Dallas from KC to find members.

How do you find your environment has affected your creativity?

In between tours we all tend to keep to ourselves somewhat, so it gives us the opportunity to come up with ideas on our own and bring them together.

You fuse various forms of electronica with metal, hardcore etc... Is this something that you have always been interested in, or is electronic music a relatively recent discovery for you?

Three of the four of us have had an interest in electronic music for some time, mainly Jonny and Drew. Jonny's interest in the combination of electronic music and metal has been an interest of his for about 8 years if I'm not mistaken.

Wikipedia says you were originally a crunkcore band? Can you elaborate on your musical roots?

Haha well when the band first started out, there were also aspects of rap involved so that is where the "crunkcore" term stems from.

You released your debut album on Earache Records in 2011. How did the signing initially come about?

It was a stroke of luck honestly. Our original drummer sent out EPKs (Electronic Press Kits) to several labels, and Earache responded within a few days so the deal was made.

You toured with Fear Factory last year. What were the highlights of the tour for you?

There are several highlights. Quite a few big shows with great crowds, hanging out with our friends from The Devastated every day, and getting to experience the show Fear Factory put on every night just to name a few. It was an honour for us to be sharing the stage with a band that was one of the first metal bands to incorporate any aspect of electronics in their music. Fear Factory is one of the great industrial bands and we can safely say we draw some influence from them.

Do you have a lifelong dream / goal for The Browning?

Just to continue touring and making music that our fans appreciate. It would be an awesome thing to see us grow into a household name among metalheads and electronica fans alike.

What has the response been like for you since the release of your new record, "Hypernova"?

The feedback we've gotten so far has been amazing. It seems that every song on the album has at least some people saying it is their favourite, and to me that is a good sign.

Can you tell us your inspirations for your lyrics? Especially about the track "Industry"?

Industry is a song that Jonny and I had been working on since we first started writing for Hypernova. The inspiration for the lyrics comes from our experiences with people in the music industry, managers, labels, other bands and so forth. There are a lot of people in the industry with bad attitudes, big egos, and a message that is negative and disrespectful, and we're sick of it. ➤

The Browning

Electronic crossover music has been labelled many things over the years, but most recently labelled as "Electronicore".....How do you think your success would have differed if you were around 10-20 years ago?

Honestly I don't think it would have gone down very well. I think people then would have been very surprised and displeased with the sounds we produce.

Will we ever hear The Browning incorporating speedcore / splittercore blast beats into your tracks? Go on...you know you want to...

We have a few songs with blast beats, but none that are too fast or aggressive. The euros and gravity blast can stay in the death metal!

What software / hardware do you use for the composition of the electronic elements?

Jonny programs 100% of our electronics and he uses a Macbook Pro with Logic. A lot of our synths are built using the ES2 plugin.

"The best advice I can give is that if you are writing a lead or main melody and it doesn't get stuck in your head, don't use it. A lead being catchy is the most important thing. If you can get a part stuck in someones head, you're doing the right thing."

Do you have any collaborative tracks in mind?

Ummm in the future we would like to collaborate with different electronic artists to bring a new dynamic to our music, but we haven't approached anyone specifically yet.

Can you give any advice / words of wisdom for anyone wanting to create fusion electronic crossover music?

The best advice I can give is that if you are writing a lead or main melody and it doesn't get stuck in your head, don't use it. A lead being catchy is the most important thing. If you can get a part stuck in someones head, you're doing the right thing.

What is planned for The Browning in 2014?

Our hopes are that we will be out on the road, doing great tours, supporting great bands. As of right now we will be heading out as direct support for Abandon All Ships in February in the USA, then immediately heading to Europe as direct support for Chelsea Grin in March. We will also begin writing more new material as the year goes on, on top of more great tours. If you see us nearby, come out to a show and hang out! 

If you missed their first headline tour last year, catch them live at The Underworld in Camden, UK on March 20th supporting Chelsea Grin. Its gonna' be brutal...Grrrrr!

For all other tour dates check their facebook – www.facebook.com/TheBrowningOfficial

EMBRYONIC UPRISING

WORDS OF WISDOM FROM THE THE EXPERIENCE OF OTHERS. TAKE NOTE. LEARN FROM THEIR MISTAKES! GET INSPIRED! BECOME THE INSPIRATION!

"It's not about whether you use hardware or software when it comes to writing a solid track, it's only other musicians that care about what you use, the fans don't."
– Addz Milner, Vindicare

"Be yourself, play the parts you want to hear, create an atmosphere and a vibe using the sonic powers of your drums. Blast people with an onslaught of aggression. Be creative and express passion and do something different to the other guy who plays blast beats really 'fast'. And don't throw your drum stool"
– Will Merlin, Oblivionized

"The best way to learn extreme vocals is to practice. It may sound cliché but practice, practice, practice every chance you get. Learn to focus on where it doesn't hurt your throat. Stop, rest when it does and return to it later. Slowly you will work the correct methods out."
– Luke Griffin, Acrania

"The best advice I can give is to be creative with your kickdrums. It's better to use the raw sound than something you've sampled from someone else's track. Also, automating EQ's and distortion can make for dope sounding kicks"
– Dave, Delta 9

"If you ever get writers block just give up and get a proper job. Idiot. You're never going to make it. This is why you were bullied at school. You fucking flake. What kind of person are you? Not a very good one, obviously"
– Ben, Petrol Bastard

"Dont get bogged down by music theory. Your ears are the final arbiter of what makes a good melody. If it sounds good, use it!"
– Dan Buckley, Digicore

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THE ALGORITHM

by Ryan Swainson

From performing at this year's Download Festival to winning "Best Underground Band" at the Metal Hammer Awards, Rémi Gallego - more commonly known as The Algorithm - is making a fuck load of noise on the metal & djent network. His hard work has landed him epic support slots for the likes of Enter Shikari, as well as providing the main support for the Hacktivist tour in November/December. For those who have never heard of this master of mayhem, let me elaborate on why we are so delighted to feature him in this issue...

In the past few years, it appears that the spawn of metal & electronic music has finally claimed its birthright, at least upon British soil. With bands like Enter Shikari becoming the "super-band" for new generation of pissed-off youth and the likes of Earache Records' The Browning feeding the masses with a bombardment of industrial techno influence, the dubstep drop and the rave synth have infiltrated modern band music. Among this new wave of noise is a one man metal machine from France, with surprising influences: "The underground scene [in France] is really friendly and nobody really takes themselves seriously, which I think is one of the most important aspects of an artist. I would say that I've been really influenced by the French electronic scene especially. I'm thinking of Daft Punk, Justice, Danger, Data and a bunch of artists from the Ed Banger records label."

As always, for Decompression Magazine we like to interview bands and artists who don't give a fuck about sticking to one genre. The Algorithm seems to have had an eclectic set of musical influences, leading him to mix metal & djent with dubstep and electronica, so we figured he would have something to say on the subject; "I first started in my bedroom with my guitar. I've always liked the idea of being against limitations and barriers, and started developing a sound based on breaking those. The music sounds like everything I've listened to throughout my life. The Algorithm is simply a mixture of everything I love. I like to describe it as a nerdy way of mixing progressive metal structures and rhythms with electronic music sounds, with a touch of science-fiction and humour."

In 2011, The Algorithm released a track called "Isometry" for free download, which caught the attention of UK progressive metal label, BASICK Records; "When I first released "Isometry" for free on Soundcloud, they [BASICK] approached and suggested that we worked together. That was in 2011. We properly met at Euroblast Festival that year and we made it official. It's been a pleasure working for them as they provide me both good exposure and means, as well as having the draw of being Chimp Spanner's and No Consequence's record label." At Euroblast Festival, The Algorithm also had the opportunity to play alongside progressive djent bands, Monuments, Tesseract and The Ocean. It was here where Remi met the drummer of Monuments, and discussed a future live collaboration; "We first met at Euroblast 2011 and decided to try and put a show as an experiment. It was a success and since then we've been touring together. As much as I like doing electronic music, I am really proud of having Mike by my side. It gives a more organic, human feeling to the cold electronic grooves."

Since then The Algorithm has grown from strength to strength, and is set for much bigger things. We asked Remi how he felt about this new wave of electronic crossover artist and live bands; "It's always good to see that so many artists try and experiment with fusion music. It proves how open-minded metalheads can be and it's an interesting challenge for the artist itself. I'm thinking especially of bands like Collisions or Seething Akira, it's great to share the stage with bands that are into the same thing, it makes sense."

For some it may seem strange that a rising legend of the metal world is one man with a laptop (no guitars!), but as a lot of our readers are solo artists themselves we thought it would be useful to asked Remi about his equipment and the obstacles and benefits of being a solo musician; "I use a Macbook with Ableton Live and a midi controller Akai APC40. I like the freedom it gives me, there are so many possibilities a midi config can give, and it works really well with the kind of performance I want to keep on doing. Creatively speaking, I need a lot of confidence with myself and a good ear to be able to be satisfied with my own works. I can't just rely on a bandmate's opinion to know if a track is good or not. But on the other hand, it gives me much more control over my works and it forces me to open my mind and challenge myself, which I feel is amazing. Luckily, my entourage is strongly encouraging me to work the way I do, so in a way I am never alone."

Remi has told us that he is planning a move to the UK in September this year, in order to get involved in the scene much more (very exciting!); "I'm really happy with the progressive metal scene in the UK, there's a lot of followers and a lot of musicians involved in making it happen." With lots of UK tour dates in supporting Hacktivist later on in the year, the move can only be a good one for The Algorithm as well as fans of the electro metal hybrid. He left us on a few words of advice for musicians; "Be open-minded and embrace all music, yet have critical listening and take only what you like, not 'how it should sound'. Write music, write music, write music, experiment, learn, write music, write music."

In October, The Algorithm is playing for the first time in Russia, followed then by Euroblast Festival in Cologne, Germany, he then returns to the UK for 20 dates supporting London rap/metal band Hacktivist. He also told us that he has lots more big announcements for 2014, that will be revealed soon... Damn. Ah well, all the more reason to go over to his Facebook page and follow the news. 

"This is what the metal world has been waiting for. An artist to break all the rules, and smash the traditional band stereotype"
- Junkie Kut

facebook.com/TheAlg0r1thm

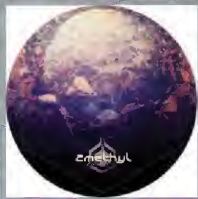
intothealgorithm.bandcamp.com



RECORD REVIEWS

Check it out, new underground music!

2METHYL "ORB" Ad Noiseam



This is the first time that 2methyl has traversed the

border from dubstep to drum 'n' bass, which sounds like a more dramatic transformation than it actually is. The texture palette is ultimately the same – thick, elasticated bass frequencies and beats that stutter and explode – but here they ping back and mutate with heightened urgency, accelerating from an elephantine sway into a frantic, supersonic body convulsion. At surface level it's a wholly familiar depiction of the genre, though 2methyl's most distinctive characteristic has always been his use of celestial backlight: the gongs of frozen stars colliding, or the upsurging harmonies of intergalactic choir. Orb is awash with this delicate illumination, which creates the impression of two modes of time simultaneously in operation, where drum samples obliterate themselves mere moments after coming into being. The EP's melodious horizon of ambience and orchestration embarks on a steady planetary rotation, blissfully oblivious to the ferocity at the fore.

JACK CHUTER

AGHOR "NECROLEVONICA" Offense Records



Estonia's Aghor have released their first full length album.

Started by 'Gates', who seems to have been in every Estonian metal band that ever existed, the album harks back to the early days of Death Metal- and you can really hear the raw, stripped back sound that was prevalent back then. Add to this decent production and strong song writing - Gates basically invented Estonian Black Metal, and has been in a number of bands since. Always messing with genres - going from Doom to Black and now back to Thrash/Death - the album doesn't leave it's styles there, and you can hear hints of Stoner, and even - dare I say it - Groove, in there? The final flavour is punk. This band gives off a sense of D.I.Y punk that's developed it's own sound. A bit like what Sepultura did when they learnt to record music – still heavy as fuck but with a full production that makes you want to jump around. A solid album, well worth a listen.

JOHN FORBES

BLACK MARE "FIELD OF THE HOST" Human Jigsaw



The brand new release from the UK's Human Jigsaw

label comes from Black Mare - the solo project of one Sera Timms, who is the lead vocalist/ bassist of the post rock/doom band Ides of Gemini. Whilst this project is not exactly a million miles away from IOG, Sera injects a heady mix of ethereal rock and shoegaze, with lush gothic mournful overtones - the guitar work used to add ambience and atmosphere rather than delivering heavy riffage and drones. To make any kind of reference, I have to point to a void somewhere between Chelsea Wolfe and Menace Ruine that is now wholly inhabited by Black Mare, hypnotic and peaceful yet forlorn. The album washes over you in a very cathartic fashion and is entirely pleasing indeed! If you are a fan of Ides of Gemini or the other acts I have mentioned here then this release will be a no brainer to get hold of. Otherwise, if you are looking for some other-worldly companionship, this comes highly recommended!

TODD ROBINSON

GORE TECH & BONG RA VS AUTHOR & PUNISHER "GORE TECH & BONG RA VS AUTHOR & PUNISHER" SonicTerror



A very interesting release, Tristan Shone AKA

Author & Punisher uses custom-made machines to make noises/music, then two hardcore heavyweights give

those sounds the remix treatment. The resulting sound is arguably the very definition of industrial. There are virtually no noises on this release that would be regarded as 'music' in the traditional sense; each noise has been created for the sole purpose of being noisy and the baton is then handed over to two producers whose sole purpose is to make it noisier! There are technically only two tracks on this release - 'Terrorbird' and 'Flesh Ants' are both given two remixes each - but each of the four tracks stand alone as unique pieces of music. It does leave you realising exactly how much fun can be had by manipulating a single sound.

ROB TUNSTALL

BROKEN NOTE "BLACK MIRROR" Ad Noiseam



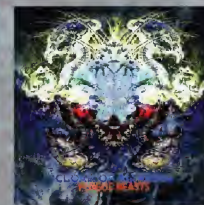
AdNoiseam know how to release dirty Dubstep

and this long awaited four-track for Broken Note gets pretty damn filth. It's Dubstep, but not for the faint hearted - there is no nice euphoric chart type breakdowns, it's just "pull a rave face and wobble" from start to finish. There's also a fair bit of Drumstep in here. Now, I have been quoted as saying Drumstep is just the bastard love child of Dubstep and Drum & Bass but with the second track – Guillotine - I can actually see where the genre comes into its own. To sum it up... Gnarly. Throughout the EP the dynamics and instrumentation are

really something to talk about. There is clearly a great thought process behind each and every track, and there is a real industrial edge lurking behind every beat and growl. Descent is my favourite track simply because it drops into full on D&B around half way through, and that simply makes me mosh my socks off.

DJ XECUTE

CLOAK OF ALTERING "PLAQUE BEATS" Crucial Blast



If you are looking for something new on the "attaching

your nipples to car batteries and jumping in a swimming pool" level of insanity you could do a lot worse than picking up a copy of Plaque Beats. Cloak of Altering create the atmospherics of Anaal-Nathrakh with the compositional style of Whourkr. There are moments on this album that only the most epileptic of Mr Bungle fans could fail to enjoy. From start to finish the music keeps your attention with no four bars sounding the same but, rather than ending up as a mess of noise, Plaque Beats is a glorious example of electronics and black metal being combined in the right way. My one complaint would be that there are a few too many breakdowns, as judged by the fact that people are sitting next to me on the bus before moving away.

JAMES HILL

COLDWAR "PANTHEIST" Candlelight



Wow, what a beginning. Intense shit - it

even gave me goosebumps! The filth is very good in creating the right state of mind for the whole concept. I really like the transitions, which are quite hard to guess and so keep the listener waiting for more. The double bass drum parts are also very well placed with the correct intensity, and not abused. This creates a fine balance which makes the songs sound conceptual and not just like some random riffs glued together. I would really like to see this band live to see if they can deliver the same feeling when playing in front of an audience. I really hope that this type of band would actually be much better live, because very often it is very hard to capture the real intensity of a live show through a recording. The suffering vocals add an interesting dimension to the general sound. Not too many blastbeats, but they are still lurking in certain places. Odd time signatures in certain places and deathy riffs add to the variety of the black metal terror.

ALEX MONAD

RUBY MY DEAR / ROTATOR "OWR005"



What a pairing. Omega Warfare's latest split sees Rotator

on top form, garbled syncopated vocal samples smashed over harsh amens with a masterful extended breakdown. Guaranteed to be a dancefloor smash in your favourite local dives. Ruby suits the company too, he can often seem a little too precise and intricate but this track has more of a party-centric feel to it, with ragga vocal snatches and an emphasis on a beat that you can move – rather than chin stroke – to. His infamous only-downwards snare rolls even seem to have learnt to roll upwards, and the end of the track is a true thing of beauty. Great stuff, and a strongly

DJ-friendly investment.

EMILY WEST

RAPIDAX "THE FURSTY FERRET" Legs Akimbo Records

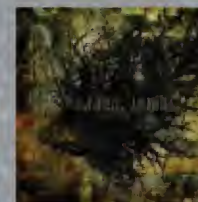


Man, what doesn't this EP cover! First track – The

Unloveables – starts in woozy, broken beat mode before morphing into a metal-guitar lead gabba-kick extravaganza. After an unexpectedly sweet breakdown, a lush grind carries through and out. Vermin offers a much more straightforward and danceable counterpart, with amens chopping in and out of thrash guitar, and some of the most satisfying snare blasts I've heard in a long time. This EP packs more creative punch than albums ten-times it's length, though fans of predictable tunes will invariably be disappointed

EMILY WEST

COLLAGE NOIRE "BLACK STEEL" Kaometry Records



Kaometry Records present a mysterious little record from

newcomer Collage Noire, and what a heady, potent mix this is! Certainly one of the best releases I have heard in a good while, the originality on display over the six tracks presented here is completely mind boggling. Trying to pin down their sound with any reasonable references is just doomed to failure. Crafting together a blend of Jazz, Industrial, Soundscapes, Broken Beats and ambience all put through an ethnic filter with a myriad of instrumentation and start to build up a picture in your mind's eye. Think Painkiller

meets Scorn via John Zorn and Nurse with Wound... that is as close an approximation as I can make. It sounds bizarre, but it works very well indeed. If you fancy something a little left of field then definitely sink your teeth into this – certainly a pleasant surprise and I will look forward to witnessing these guys live!

TODD ROBINSON

COLLISION / THE ROTTED "SPLIT 7" Hammer Heart Records



A nice slab of hardcore/grind here from Collision and The

Rotted. Collision are a newcomer to these ears, and a little digging does not seem to yield much more on these guys, but Jesus Christ they know how to grind! Stop / start riffage and huge drops with aggressive vocals, the whole affair sounds like a crossbreed of Sick of It All and Napalm Death -hardcore tinged grind all the way. An excellent two tracks from these guys! On the flipside you have a track from The Rotted (made up of former Gorerotted members) blasting out similar punk fuelled grindcore, albeit a little more structured than the all-outassault of Collision. Quality material all round from these guys adds it up to a very nice collectors package - with 100 limited to 7" or digital only as part of Hammer Hearts diehard 7" collection. Search this out for your fix of grind fuelled madness!

TODD ROBINSON

STUCK ON A NAME STUDIOS RODEN STREET, NOTTINGHAM, UK

As I leave Morat's Store with my 6 cans of Dubow 7% beer, I wander casually through the remnants of a decaying Sneinton Marketplace, that frames perfectly what's about to happen this evening. Walking into one of the more neglected areas of Nottingham, I make a turn into Liverpool Street. The unfamiliar industrial buildings gather around me creating a growing sense of unease as the people milling around become fewer and fewer. Suddenly, making a better wayfinder than any signpost could, I see a group of 10 hardcore kid's splitting a bottle of Bucky outside one of the many faceless doors and behind them a non-descript metal staircase. Swiftly ascending the stairs and dodging the odd gang of pre-party revellers I burst into Stuck on a Name Studios, ready to be swallowed by whatever musical barrage may have been occurring.

The setup is DIY kid's heaven! The back line is an overbearing combination of Marshal, Orange and Peavey 5050 guitar and bass amps. It's populated by whatever is gathered from the 6 practice spaces 'Stuck on a Name Studios' own (all available for hire for practice slots) or gear people bring themselves. The PA again is over the top for a room of that size, and so can comfortably handle whatever is thrown at it (and trust me I have seen A LOT thrown at it. Capacity peaks at around the 80 mark, but it can get a little cramped and there is normally a great turn out. There are a few old carpets under the amps and the drum kit, preventing the equipment travelling into the crowd (though no action is taken to stop the crowd travelling into the equipment) and beneath them, a hard concrete floor - so keep your balance if you're doing the throw down.

The old sofas appear to have be donations from a local crack house, the room is poorly lit, the toilets older-than Jesus, and the room is filled with sweat, but you can tell SOANS do this for the love and only the love by the door prices. So far I have been witness to genres ranging from Techno, Hardcore Punk, Stoner, D-Beat, Doom, Sludge and black metal here, but pretty much anything goes. It's not just the best of Nottingham's domestic heavier scenes that play here - Studio owner Boulti takes anyone from anywhere, if they are passing through the midlands, he will try to snag-em!

It never feels like 'just another gig', with its 'well loved' furniture, DIY lighting rigs and BYO beers policy you actually feel like the gig has been put on for a special occasion. No matter what style of music, there is never any ego or attitude that makes it through the doors at SOANS - just good times, great bands and maybe a handful too many beers! The place should come with a warning on the door, as at any point (and believe me it happens) the night can degenerate into full on 90's dance karaoke. But it is the unpredictability of the party that makes these evenings so special.

Everyone chats with everyone else and there is always a healthy party atmosphere (alongside a lack of fear about getting down to a slam dance). So if you do decide to party at 'Stuck on a Name Studios', just do the maths - there's no bar (it's BYOB) so 6 Can's of strong lager = £6, entry = less than £10, but you get an awesome night out worth at least £100. By that maths you are in profit by £84! Why would you say no?! **SC**

- Dingo and Winty- Nottingham Noise Inspectors



Photography © Ralph Barklam

SONICWAVE CINEMA

EBOLA SYNDROME (1996)

Origin: Hong Kong, China Director: Herman Yau

Format: NTSC Subtitles: English Region: All Regions
Studio: Mo Asia Run Time: 90 minutes

Actors: Shing Fui-On, Anthony Wong Chau-Sang, Vincent Wan, Marianne Chan, Bobby Yip



Some underground movies are one of a kind and remain unsurpassed, either for their emotional impact or their pure audacity - I thought it would be good to kickstart this new feature with one of the latter persuasion.

Herman Yau's Ebola Syndrome is definitely on the edge of the hyper-sleazy side of cult cinema, and delivers exactly what you would want from a B-Movie. In it's 90 minutes running time it packs a hefty dose of malcontented misanthropism that features plenty of homicide and cannibalism. To decipher its plot line would take several beers, and I will admit that at first glance Ebola Syndrome on paper looks like it could be anything but a funny movie. With a protagonist who is a murderer, rapist and all round douche (Kai, portrayed by Hong Kong cult screen legend Anthony Wong), it doesn't sound like its going to be a fun ride but as the film progresses we learn that the main character's persona is ultimately a product of the dog-eat-dog society he has had to endure. Whilst we can't quite sympathise with his actions, we find the roots of his retaliation and subsequent rampage come from his torment, and we can at least feel a degree of empathy. With this in mind it's the intelligence and innovative cinematography that make Ebola Syndrome a twisted genius ride through the senses, and simultaneously - in a sense - a perverse (and semi apocalyptic!) morality tale....

Kai is a fugitive working at a restaurant in South Africa; he's been on the run for 10 years after a brutal triple murder in Hong Kong. While him and his boss Kei (Lo Meng - The Five Venoms (1978)) are out buying cheap pig meat from a tribe of cannibals (yes you read

that right), Kai excises some sexual desires on an unconscious tribes woman who happens to be a carrier of the deadly Ebola virus... Kai, after this encounter, is a carrier and back home falls ill, then discovers that he has an automatic immunity. He starts to make a recovery, but not before spreading Ebola to his boss and wife.

After returning to work and not being happy at being treated as an underdog, Kai decides that the virus could be a good solution to his problems... This time Kai puts the virus in the restaurant's burgers which are happily masticated by the customers - spreading the Ebola further. After people realise what has happened he flees back to Hong Kong with a fake passport, where his encounters with prostitutes start to unleash an epidemic of fatal proportions. This is where the real 'fun' begins.

Ebola Syndrome is an epidemic movie, ala Romero's The Crazies (1973) or Cronenberg's Rabid (1976) it's a great example of dark splatterpunk comedy, akin to the kind the Troma movie company churn out. It makes us remember the merits of watching cinema with no boundaries of taste and political correctness. It's unpredictability is its charm - freed from the constraints of the mainstream, where no one dares to deviate from prescribed formulas, the world of the cult movie often thrives on taboo subjects where chaos and the bizarre are allies in giving the viewer an actual experience. Instead of audio-visually sedating them, Ebola Syndrome is trash cult cinema at its finest, a movie that takes us to realms that we are thrilled to go to. Much like the Italian Poliziotteschi movies of the 70's, it is about comic book excesses meeting the darkest recesses of the

human psyche all in the name of entertainment. The movie was also one of the last of its kind in Hong Kong Category-III movies, and heralds the end of the early 80's to mid 90's boom in new wave Asian cult cinema. A period whose wry, post modern punk attitude has not been surpassed in terms of its concussive approach to brutalist movie making.



On the acting side, Anthony Wong gives a great performance as the dastardly Kai, and on the technical side Yau's camera work is amazing

I haven't revealed all of the shocks that Ebola Syndrome has in store, but if you want to truly experience celluloid delirium, then you could do not much better than this! Ebola Syndrome is a 110% cult classic - maybe not for the faint hearted, but somewhere in its twisted vision, there lies an intelligent and irresistible malicious glee. You might not want to eat burgers for a while though... **SC**

- Andy Black Forest

FOR FANS OF:
Takeshi Miike, Troma movies

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